

***Panchatantra* : the Earliest Indian Children Literature  
and It's Cross Cultural Influence on World Literature.**



Supervised by

Dr. Reetamoni Narzary

Submitted by

Chandrika Gohain

EGE21042

Department of English

Tezpur University, Napaam, Tezpur-784028 Assam, India

Phone No.: 03712-275200



Dr. Reetamoni Narzary

Assistant Professor

Department of English

Tezpur University

### **Certificate**

This is to certify that the project titled "*Panchatantra* : the Earliest Indian Children Literature and It's Cross-Cultural Influence on World Literature" is Chandrika Gohain's own work carried out under my supervision and that, it has not been submitted, in part or whole, to any institution, including this University, for any degree or diploma.

Tezpur University

15<sup>th</sup> May 2023

Supervisor



## DECLARATION

I, Chandrika Gohain, hereby declare that this project work entitled "*Panchatantra : the Earliest Indian Children Literature and It's Cross-Cultural Influence on World Literature*" is an outcome of my research undertaken under the supervision of Dr. Reetamoni Narzary, Assistant Professor, Department of English, Tezpur University. It has not previously formed the basis for the award of any degree or diploma of this or any other University. I have duly acknowledged all the sources used by me in the preparation of this work.

Date: 15<sup>th</sup> May, 2023

Chandrika

Gohain



**Abstract** *The amazing legacy of human societies is its stories. It has been strongly influenced by Indian literature. The art of storytelling has been used to transmit information and wisdom from one generation to the next. This paper presents an effort to interpret how Panchatantra, a great collection of Indian animal fables influenced Indian Children literature from the very early period and its place in the modern world literature. In the literary universe of children literature, the Fables have been given an eminent position which have their roots in oral storytelling which have a significant role in the social development of youngsters and have been used for ages to impart morals and life lessons in folk cultures all over the world. According to a timeline provided by "The Encyclopedia of Fable" (1998) written by Mary Ellen Snodgras, the first fable was likely written between 2300-2200 BC by an unnamed Babylonian. However in India, the oral tradition of fable may date as far back as the 5th century BCE. The Panchatantra was translated to various languages across the globe. There were several animal language tales that were published, but all of them were artistically influenced by Panchatantra-derived Indian themes. Several of these tales can also be used to contemporary social and political critique. Theodor Benfey, another researcher used the Panchatantra as the foundation for his research. However, there are several scholars working on Panchatantra from all over the world. Their study has helped us appreciate the literary significance, cultural relevance, and continuing appeal of the book. Hence the purposes of this study can be summed up as- 1) to give a detailed interpretation on Panchatantra as an early exemplification of Indian children literature and 2) to interpret the impact of the text*



*in the modern literary world. Also, the paper will try to highlight certain works from different sub-continent, that have been influenced by our mentioned text.*

*Keywords: Fables, Children Literature, Aesop, translation, Jataka tales, modernity, Niti shastra, cross-cultural influence, Perso-Arabic literature, Western influence, allusions, structure, Language, morality*



## INTRODUCTION:

"The *Panchatantra* has long been recognized as one of the greatest works of world literature, and it continues to inspire and enlighten readers today." - Arthur W. Ryder.

Since the beginning of time, stories have captivated people's minds and emotions. The beginning of storytelling can be proclaimed with visual stories, for instance cave drawings. Children's literature frequently uses storytelling to make complex ideas and lessons understandable and enjoyable for young readers. One of the earliest and most important works of children's literature in India and abroad is frequently cited as *Panchatantra*. Due to its specialisations, the *Panchatantra* is a work of ancient Indian literature that may be useful in today's education and may still make a substantial contribution with careful and dedicated study. It is thought to have been written between 200 BCE and 300 CE in the classical Indian language of Sanskrit by Vishnu Sharma.

So, the current research will try to provide an outline of the *Panchatantra's* literary and artistic migrations before delving more deeply into specific story pictures from their earliest known artistic sources. Nearly 70 times, and in some cases multiple times, the *Panchatantra* has been translated into various Asian and European languages, for a total of nearly 250 translations. Through these translations, the *Panchatantra* has spread to various parts of the world, earning it a reputation that is recognised all over the world.

Believed to be written by Vishnusharmah, *The Panchatantra* is the world's most well-known compilation of stories. It is a collection of interconnected stories, many of which include animals acting out stereotypically for their species. Its narrative states that it was designed to teach young princes how to live wisely. There are over 220 stories in Panchatantra, of which 63 are prominent ones. Each narrative has a



particular topic. However, *Panchatantra* has been split into five Tantras, and each Tantra must have a unique topic. These topics may be divided into three main categories: Theme of deduction, theme of social problems, and theme of politics. The humorous moral values of the short tales and the graceful framing of the stories are the main reasons why this five-volume book has been circulated and translated around the world. It is divided into five different sections, each of which is devoted to a different idea. The word 'Panchatantra' means the 'The Pentateuch' which can be translated as 'Five Scrolls' - meaning five laws or principles. The title of the first Tantra, Mitrabheda, is Sanskrit for "Splitting Friendship." The negative effects of friend separation are the main focus of this Tantra, as the title suggests. The second tantra is called Mitrasamprapti , which translates as "Building friendship." The value of making friends is the focus of this Tantra. The third Tantra is called Kkolkyamkam, which translates to "of Crows and Owls." As the name implies, this Tantra tells the tale of the rivalry between Crows and Owls. The topics of war and peace are covered in this Tantra. The major tale of the fourth Tantra, Labdhapranmansha, which translates as "Loss of Gained," revolves around the theme of losing what one has earned. The fifth Tantra, Aparkitakraka, or "Hasty Action," addresses the idea of doing without giving it any thought. The *Panchatantra* has 87 tales, each of which imparts a valuable lesson. It is an excellent tool for understanding the ethical principles that guide human behaviour.

Johannes Hertel was a pioneering Western scholar who examined The *Panchatantra* and argued that it had a Machiavellian personality. However, other academics reject this analysis as biased and argue that the tales teach dharma, or righteous moral behaviour. *Panchatantra* was fabricated to teach the core of statesmanship , relationships, politics, and administrative knowledge. It conveys a variety of ecological themes and concepts that may be seen as ecocriticism. The connection of people, animals, and the environment is emphasised throughout the



tales of the Panchatantra. The ecological value of *Panchatantra* goes far beyond its initial goals of intellectual stimulation and the development of emotional intelligence. The *Panchatantra* can also be read from feminist perspectives. However, The *Panchatantra*, also contain examples of sexism and gender stereotypes, such as the representation of women as being primarily focused on their outward looks and household responsibilities.

### **How *Panchatantra* can be read as an early instance of Indian children literature :**

*Panchatantra* can also be exemplified as the earliest instance of Indian children literature. However, before we step forward to explain *Panchatantra* as an early advent of Indian children literature, we must consider what makes it fall into the genre of children literature.

One school of thought holds that *Panchatantra* impacted the world's animal stories and children's literature as a whole. The second group of experts contends that, while there are parallels between animal stories from different places, they may have evolved separately. However, many scholars have come to agree that *Panchatantra* is the earliest created fictional work for children in India. The below findings suggest how *Panchatantra* falls in the category of Children's literature and also how it can be examined as the earliest children's work in Indian children literature.

**Delivering moral knowledge:** Children's literature is rich in moral teachings. Lessons in management as well as lessons in human behaviour are implied in the *Panchatantra* stories. The stories outline guidelines for effective managing procedures and make comments on conduct that leaders should shun if they want to succeed and become well-liked. Unsurprisingly, "Knowledge is the true organ of sight, not the eyes" is a recurring topic in the *Panchatantra*, which also serves as a



practical manual for Niti, or the practise of wise life. The *Panchatantra* stories provide us the chance to enrich and deepen our lives. The importance of partnerships, collaboration, and friendships is its central subject. It is not necessary to repeat that *Panchatantra* is an excellent medium to understand the great values of human life. The story of 'The Crocodile and the Monkey' taught us the value of being cool in stressful situations.. It is not needed to repeat that *Panchatantra* is an excellent medium to understand the great values of human life

“If loving kindness be not shown,  
to friends and souls in pain,  
to teachers, servants, and one's self,  
what use in life, what gain?” (*Panchatantra, Book 1. Translator: Arthur William Ryder, 26*)

**Relatable scenario and relatable themes:** One of the important features of children literature is that children's books must have an exciting and relatable scenario. Children's literature typically addresses themes that are relatable to young readers, such as fear, love, loyalty, friendship and adventure. The text of our research can be credited profoundly for its relatable themes and realistic circumstances. For example, "The Mongoose and the Baby in the Cradle" is an interesting story from the *Panchatantra*, which revolves around a Brahmin, his wife and their baby. The mongoose is seen covered in blood when the Brahmin's wife gets home. She believes he killed her child right away and thus kills the mongoose by throwing a large pitcher of water at it while furious. When she enters, she realises that the mongoose had in fact shielded her infant, but it is already too late to realise the truth. The mongoose's personality emphasises honesty, devotion, and loyalty to one's job as well as the idea of loyalty to the master. These characteristics are seen as admirable and commendable. The theme of loyalty is clearly visible here, in the



mentioned story. So, in this matter *Panchatantra* is seen meeting this feature with relatable scenario and relatable themes, as well.

**Use of animal figures:** Children are drawn to reading and acting out stories that feature animals because the literary style has a profoundly lasting subconscious effect on their malleable minds. For instance, Lions are frequently used to symbolise strong, dominant individuals like monarchs or leaders. Characters that are witty and intellectual and who utilise their ingenuity to find solutions to challenges are represented by monkeys. Jackals are frequently used to symbolise cunning and dishonest personalities that employ deception to further their agendas. Elephants are frequently used as symbols for knowledgeable, strong individuals who utilise their strength and wisdom to aid others. Elephant-related tales frequently impart lessons on the value of compassion and loyalty. Crows are frequently utilised as symbols for intelligent, resourceful individuals who use their cunning to conquer challenges. The usage of animals like these which behave, think, and communicate like people is a cunning ploy to compare human behaviour and nature to that of animals. The *Panchatantra* does, however, also contain examples of sexism and gender stereotypes, such as the representation of women as being primarily focused on their outward looks and household responsibilities. The usage of the animal kingdom keeps things interesting and prevents it from ever becoming dull the advantages of using animal figures in children's literature can be epitomized as follows:

- Children often find it easier to relate to animal characters than to human characters.
- Animal characters can be used to create fun and entertaining stories that captivate children's imaginations.



- Animal characters can be used to teach children about the natural world and animal behaviour. These stories can help children develop a greater appreciation for animals and the environment.
- Since animal characters are more likely to evoke strong emotional responses in children, stories featuring animals can teach children about empathy, kindness, and the importance of caring for others.

Hence, since children easily get attracted to animal characters, they are more likely to learn from the stories which illustrate its insight through animal characters. *Panchatantra* offers a narrative space where the animal and human worlds come together, producing a peaceful interaction between the two different species that are examined against the backdrop of eco-criticism. The usage of generic characters in children's books that have specific traits derived from nature has been one of the tools utilised by authors of children's literature. This feature again echoes *Panchatantra* as a great example of Children literature.

The *Panchatantra* author has added one more tool to help his audience grasp the personalities of his characters: by their names. He has given all of his characters, whether they are people or animals, names that draw attention to certain characteristics of their look or behaviour or reveal something about their nature. Thus, we have Pingalaka the lion, named for his fiery coat, whose name means "one who is red-gold," Dantila the jeweller, whose name means "one who has big and projecting teeth," instantly conjuring up an image of the man, Chaturaka the cunning jackal, and Agnimukha the bedbug, named for its fiery mouth.

**Linear plot and structure:** Children's literature texts have a linear plot the *Panchatantra's* framing tale format is its distinguishing characteristic. The reader or listener is kept engaged in the narrative by this arrangement. The *Panchatantra's* various tales all have very straightforward storylines that centre around a single



revelation. Despite the fact that it lacks a clear ideological stance, the *Panchatantra* does collect stories that might be useful in a practical setting. Although it delivers practical, unsentimental, and adaptable counsel, it is not cynical. As we've seen, The *Panchatantra* has a strong, distinct system of signification, for which readers from small age group find it easy to grasp. Each Tantra's storyline is a "Frame Story" composition. The literary legacy of ancient India has a special identity called "Frame Story." The Climax is the narrative's peak moment of emotional intensity, fascination, or suspense. The first Tantra's climax starts when Damanaka received complaints from other animals about the lion king Pigalaka's altered behaviour. A quick glance at the *Panchatantra* reveals a unique lifestyle training programme that caters to all age groups in a practical and enjoyable manner. Vishnu Sharma imparted the fundamentals of political science and practical knowledge using examples portrayed in the form of stories in order for people to acquire, retain, and apply their information afterwards. Similar to other stories, the *Panchatantra* doesn't place a lot of emphasis on setting. The author of the *Panchatantra* replicated the reality of the settings and characters. There are imaginary towns, places, and kingdoms. According to Genette, the *Panchatantra* is a perfect illustration of how embedded narratives and framing tales are used in literature. In addition, Genette notes the *Panchatantra's* use of repetition and variation, noting that certain fables and themes recur throughout the collection. He claims that these repetitions and variations help to give the collection a sense of coherence and unity.

**Simplicity:** Simplicity is another chief feature of children's literature. Children's literature benefits from simplicity since it makes the story more approachable and interesting for young readers. When we refer to simplicity, we mean clarity in terms of characters, concrete topics, pictures, simple plots, and understandable language. The fables in *Panchatantra* are known for their simple language, straightforward plotlines, and easy-to-understand moral lessons. The stories are designed to be



accessible to readers of all ages, and the characters and situations are often relatable to everyday life. But noticeable thing here is that the way it reflects its insight is very simple, straightforward and unadorned. This is because children's literature has a very dynamic style, excludes extra or pointless components, and maintains an agile and straightforward style throughout its production. Children of all ages can read the stories of *Panchatantra* because of the straightforward yet powerful ways in which these tales present the most complicated of important life lessons. It also includes the use of metres, stanzaic structures, and figure of speech in poetry or verse. The writer's writing style is undoubtedly very clever and satirical. the substance of narrative literature is so closely related to everyday events. Perhaps it is because oral conversational language is more comparable to narrative text than other discourse genres. The mental images are more vivid and the intellectual frameworks are more elegantly organised. Because narratives are more intriguing, they may be more motivating to read.

**Defined Language:** The *Panchatantra* is written in a basic, yet richly symbolic, language. The use of allegory and metaphor is one of the language's defining characteristics in the *Panchatantra*. The fables employ the animal characters as a representation of various human characteristics and behaviours in order to convey moral lessons about life, society, and human nature. The *Panchatantra's* short stories may be utilised to polish children's language abilities as well as their socio-moral abilities within their social circles and in the larger society. The *Panchatantra* is written in a simple language that is rich with symbolism. One of the distinctive features of the *Panchatantra* language is its use of allegory and metaphor. In order to teach moral lessons about life, society, and human nature, the fables use the animal characters as a metaphor of various human traits and behaviour. Dialogues are one of the features that emerge frequently in texts for children's audiences to ease communication and the progression of tales and processes, since they allow for a



much more direct narrative approach. The stories are largely told through dialogue. Since the stories of *Panchatantra* are written in the style of dialogues, it makes them particularly intriguing because the characters are debating over something. The *Panchatantra* is renowned for its straightforward and uncomplicated text rather than its use of lyrical words. *Panchatantra* does, however, include a few instances of poetic language, notably in the poetry passages that are scattered throughout the book. The poems in these portions are brief and straightforward so that they are simple to memorise. The rhymes and straightforward wording in the lyrics make them understandable to a variety of readers.

The *Panchatantra's* short stories may be utilised to polish children's language abilities as well as their socio-moral abilities within their social circles and in the larger society. The employment of locutions is another indicative component of the system of meaning. Locutions, gnomic rhymes, and proverbs are frequently used by the *Panchatantra* to begin and close stories. Therefore, the maxim or saying that both begins and ends the fable keeps stories extremely firmly in check. This amplifies the fable's theme and makes it effective as a longer example of the locution. For instance, in "The Mice that Set Elephant Free", we can read the following lines in a musical way:

"An elephant will kill you, if  
He touch, a serpent if he sniff;  
King's laughter has a deadly sting  
A rascal kills by honoring."

-(*Panchatantra, Book 2,*

*Translator: Arthur William Ryder, 274)*



There are some other aspects that make *Panchatantra* as an exemplary work of children's literature. The length of the stories included in the book are not so long. Children do not like to read books that seem to be excessively long since they will find them tedious or boring.

Another important element that must be included in a good children's story is the presence of heroism. So, heroes are among the components that appear most frequently in this kind of narrative. Heroism is demonstrated across a big portion of the stories and comes from the pursuit of ideals like justice and the desire to improve the world. Throughout history, heroic individuals and animals have inspired us in tiny and large ways in children's and young adult fictional literature. Perhaps most importantly, stories of heroism teach children that believing in themselves is critical — that we can do anything and everything if we believe we can and if we drown out the voices that tell us we aren't good enough, or we will never achieve what we seek. From Robin Hood to Harry Potter series, from *Panchatantra* to *The Jungle Book*, Children's books have always contained heroism as a major aspect. Subsequently, the theme of leadership is seen employed in the stories of *Panchatantra*, which can be justified with the theme of heroism. In the book "*Secrets Of Leadership : The Panchatantra Way : Learn The Art Of Leadership From The 64 Tales Of The Panchatantra*" By Luis S.R. Vas And Anita S.R. Vas, they have deliberated the techniques of leadership one can learn from the *Panchatantra*. The materialistic and selfish tendencies of modern people are explored in the book *Panchatantra: Parable of the 21st Century* by Gautam Bhatia. Therefore, Bhatia's adaptation of *Panchatantra* is a parody of the book's original edition, which focuses on finding solutions to human issues via the experiences of animals.

This intriguing feature of storytelling was employed to educate pupils in *Panchatantra* since story telling is nothing more than participation, participation by



the storyteller and participation by the listener. *Panchatantra* is more than just a collection of morality stories. It is a collection of stories inside a story, a style of story-saying that effectively interests the reader. The ultimate effect is moral and deep philosophical communication without preaching. Because the teachings were delivered through tales, they were both entertaining and thought-provoking. As a result, it was an essential approach that is still relevant today. A tale has more depth than a simple example. A tale talks about an event - about specific people and what occurs to them.

Hence, it has been demonstrated that the structure, themes, plots, illustrations, length, language all together make the *Panchatantra* as a great example of Children's literature.

### **CROSS CULTURAL INFLUNCE OF *PANCHATANTRA*:**

*Panchatantra* is an amazing example of Indian ingenuity that combines knowledge, wisdom, and morality with fun. Over time, the book has undergone several changes and translations. It is thought to be the source of several works of European origin. For a time, it was recognized as the most famous international animal-based stories originated in India and the Middle East. As Max Muller says in his *On the Migration of Fables* that no other literature can be compared with Sanskrit literature in the terms of fables and stories, particularly animal fables.

Through various translations, the book has reached East and West and has become the riches and heritage of the entire globe. It has been utilised as a guide for political information for monarchs and for education and training of princes in every civilization, and all writers and translators throughout the world have given it different names on their own will. One of the most prominent Sanskrit contributions to global literature was transported to Tibet and China's northern areas in both



written and oral forms by Buddhist monks who journeyed to India and returned with old knowledge of India. The stories of *Panchatantra* are said to exist in 112 different versions and at least 38 different languages worldwide, according to Adams and Bottigheimer. And Olivelle claims that the book has 200 revisions and has been translated into 200 different languages, including every major Indian language. *The Arabian Nights*, Boccaccio's *Decameron*, Chaucer's *Canterbury Tales*, and La Fontaine's fables are only a few of the European narrative works throughout the entire Middle Ages that were greatly influenced by the *Panchatantra*.

Many stories in the *Panchatantra* are similar to the Buddhist *Jataka tales*. The stories, according to several academics, are derived from earlier oral folk traditions that were later recorded in writing. However, Aesopian and *Panchatantra* animal stories were discovered in incomplete Manichaean manuscripts written in Sogdian that were discovered over a century ago during archaeological digs in western China. *Panchatantra* was first translated into Pahlavi in the middle of the sixth century, and it quickly gained fame in the Islamic and Arabic worlds. The Pahlavi translation was eventually destroyed, but the history of translation from Sanskrit to Pahlavi is recounted in the Arabic version of Abdullah Ibn al-Muqaffain in the eighth century. Borzuy, a prominent physician, translated the text from Sanskrit into the Middle Persian language (Pahlavi) around 570 CE.

Nearly two centuries later, Ibn al-Muqaffa', a Persian, translated the *Panchatantra* from Middle Persian to Arabic as *Kalla wa Dimna*. Ibn al-Muqaffa's work is regarded as the first masterpiece of Arabic literary writing. The names of the two jackals were changed to Kalila and Dimna. This Arabic version is the source of almost all pre-modern European translations of the *Panchatantra*. The book was retranslated from Arabic into Syriac, Greek, Persian and Spanish. Rabbi Joel translated it into Hebrew in the 12th century which was again retranslated into



Latin. La Fontaine too was inspired by the *Panchatantra*. Hertel identified many recensions in India, including the Tantrakhyayika in Kashmir, the oldest extant Sanskrit recension, and the North Western Family Sanskrit text by , Purnabhadra in 1199 CE, Olivelle's translation was republished in 2006 by the Clay Sanskrit Library.

Since Indian culture has filled the global literature, with myths, and legends; many well-known authors from all over the world studied Indian culture as a form and substance. *Panchatantra* was most famous for having a large effect on world literature. The astonishment of India became chief topics in the literature of Arab. *In Custody*, Anita Desai makes reference to The *Panchatantra* to and uses it to combine realism and fantasy in her portrayal of human nature. All the animals mentioned in *In Custody* are found in the *Panchatantra*, but the novel is not meant to be read as a fable. Tolstoy, a great Russian writer, discussed the righteousness found in the philosophical works of Indian culture. Following La Fontaine's lead, many contemporary writers of Arab have been making the use of the themes discussed in *Panchatantra*.

The *Panchatantra's* style and format have inspired how writers approach narrative in the present day. Animal tales are frequently used in literature to teach moral lessons, and many authors still employ this strategy in their own works. Many works of contemporary literature, whether they are direct adaptations or the usage of related themes and narrative techniques, show the influence of *Panchatantra*. The famous children's book *The Jungle Book* by Rudyard Kipling is about a small boy named Mowgli who is raised by a band of wolves and is set in the Indian jungle. The book primarily borrows from *Panchatantra* and has a cast of animal characters that impart valuable life lessons to Mowgli. Dr. Arshia Sattar's book *The Mouse Merchant: Money in Ancient India* instructs young readers about the development of money in ancient India via the use of the *Panchatantra* tale of the mouse and the



merchant. Then again, *The Tales of Uncle Remus* by Julius Lester and illustrator Jerry Pinkney is a collection of stories that features animal characters similar to those found in *Panchatantra* and other animal fables. Salman Rushdie makes various allusions to *Panchatantra* in *The Satanic Verses*, including the employment of animal characters and the insertion of stories that teach moral lessons. In William Shakespeare's *"The Merchant of Venice"* Shakespeare alludes to *Panchatantra* by citing the "Aesop's fables" and how they are used to impart moral teachings. The narrator in Hans Christian Andersen's *The Emperor's New Clothes* refers to the emperor's advisers as "wise men who are supposed to provide guidance and wisdom" in a reference to *Panchatantra*. The Argentine author Jorge Luis Borges too makes reference to *Panchatantra* in his examination of the essence of storytelling and the potency of narrative in *The Book of Sand*. In his *Animal Fables after Darwin: Literature, Speciesism, and Metaphor* Chris Danta investigated the usage of animal fables, particularly those from the *Panchatantra*, in contemporary literature and its connection to Charles Darwin's theories and the theory of evolution. Some Anglo-Indian novels that used *Panchatantra* as a reference include *The White Tiger* by Aravind Adiga, *The Inheritance of Loss* by Kiran Desai, *The God of Small Things* by Arundhati Roy, and *The Hungry Tide* by Amitav Ghosh.

**CONCLUSION:** In one hand, the text can be credited fully for originating the concept of Children's literature in India; on the other it can also be widely considered to be an influential work not only in India, but all over the world. The *Panchatantra* includes components that appeal to logic, creativity, knowledge, and fun. Due to its specialisations, the *Panchatantra* is a work of ancient Indian literature that may be useful in today's education and may still make a substantial contribution with careful and dedicated study. Without a shadow of a doubt, the *Panchatantra* is India's most important and early contribution to world literature. *Panchatantra* continues to have a prominent place in world literature, particularly in comparative



literature, since myths and wisdom are both evident in several stories that play a significant role in their translations into numerous languages worldwide. These stories may be extremely helpful for the security and serenity of human societies by teaching morals, knowledge, and attributes to young listeners. Although the writer adheres to the conventional Sanskrit style and structure, *Panchatantra* is a very apparent reflection of the author's own identity. In some ways, the author successfully combines his skills as a skilled literary storyteller and diplomat. Overall, the examples mentioned above show how *Panchatantra* has been used as an allusion in literature to convey deeper meanings and connect the work to a wider cultural context. Its timeless appeal has made it a classic work of children's literature that continues to be read and enjoyed by generations of young readers. The book's timeless wisdom and universal themes are fully accountable for its enduring popularity and cultural relevance. Inspiring and illuminating readers all over the world even today, The *Panchatantra* is clear evidence of the potency of storytelling as a means of passing along cultural values and life lessons.



### **Works cited:**

Andersen, H C. *The Emperor's New Clothes*. Richmond, Victoria, Australia, Little Hare, 2016.

Adiga, Aravind. *The White Tiger: A Novel*. 2008, ci.nii.ac.jp/ncid/BA89186751.

Benfey, Theodor. *The Panchatantra: A Collection of Ancient Hindu Tales in Its Oldest Recension, the Kashmirian*. 2 vols., rev. ed., Trübner & Co., 1885. Bhatia, Gautam. *Punchtantra: Parables for the 21st Century*. 1998.

Ch, Bhuwan. "#Panchatantra : Tales of Practical Wisdom from Ancient India." Whatever It Is Worth..., 7 May 2013, <https://bhuwanchand.wordpress.com/2013/05/07/panchatantra-tales-of-practical-wisdom-from-ancient-india/>

Chaucer, Geoffrey. *The Canterbury Tales*. 1400.

"Children's Literature. What It Is, Origin, Characteristics and Authors 2023." *Types of Art Styles*, 12 May 2021, <https://typesofartstyles.com/childrens-literature/>. Accessed 1 May 2023.



Danta, Chris. *Animal Fables after Darwin: Literature, Speciesism, and Metaphor*. Cambridge, United

"Deconstructing Fabulist Anthropomorphism" *Journal of Positive School Psychology*, 2022, Vol. 6, No. 11, 428-433

Desai, Anita. *In Custody*. New Delhi, Random House India, 2007.

Desai, Kiran. *The Inheritance of Loss*. 2006, [ci.nii.ac.jp/ncid/BA79304126](https://ci.nii.ac.jp/ncid/BA79304126).

Esfahani, Arnavaz Firoozian. "Religious and Cultural Relationship between Indian and Iranian Civilization: A Reading of Panchatantra and Kelileh va Demneh." *IOSR Journal of Humanities and Social Science*, vol. 17, no. 4, 2013, pp. 106-111, <https://doi.org/10.9790/0837-174106111>. Accessed 11 May 2023.

Edgerton, Franklin. *Panchatantra*. Delhi, Hind Pocket Books, 1973.

F. Max Muller. *On the Migration of Fables*. 5 Aug. 2016.

Genette, Gerard. "Structuralism and Literary Criticism: The Panchatantra Revisited." *Glyph*, vol. 7, 1980, pp. 141-164.

Ghosh, Amitav. *The Hungry Tide*. 2005, <https://ci.nii.ac.jp/ncid/BA73042581>

Giovanni Boccaccio. *Decameron*. 1353. 2015.

Hertel, Johannes. "The Panchatantra-Text of Purnabhadra." *Harvard University Press eBooks*, 1912, <https://doi.org/10.4159/harvard.9780674493889>.

Ibn al-Muqaffa'. *Kalilah and Dimnah*. NYU Press, 11 Jan. 2022.

Johannes (de Capua. *Directorium Humanae Vitae, Deutsch*. 1482.

Jorge Luis Borges, et al. *The Book of Sand = El Libro de Arena*. Santa Rosa, Calif, Nawakum Press, 2013.



Kipling, Rudyard. *The Jungle Book*. New York, N.Y., Baronet Books, 1994.

Koushik Sakshi and Aditi Bhardwaj, "Analysing the Classical Panchatantra Stories from A Postmodern Perspective: Deconstructing Fabulist Anthropomorphism"

Journal of Positive School Psychology, 2022, Vol. 6, No. 11, 428-433  
2022, Vol. 6, No. 11, 428-433

Kumar, Anu. "How the "*Panchatantra*" Travelled the World Thanks to Persian and Arabic Narrators." *Scroll.in*, [scroll.in/article/758031/how-the-panchatantra-travelled-the-world-thanks-to-persian-and-arabic-narrators](https://scroll.in/article/758031/how-the-panchatantra-travelled-the-world-thanks-to-persian-and-arabic-narrators).

Lester, Julius, and Jerry Pinkney. *The Tales of Uncle Remus the Adventures of Brer Rabbit*. Paw Prints, 2008.

Mary Ellen Snodgrass. *Encyclopedia of Fable*. 1998.

Nadwi, Abdul. "Panchatantra: Its Impact on Perso-Arabic Literature." *IOSR Journal of Humanities and Social Science*, vol. 12, no. 3, 2013, pp. 33-35, [iosrjournals.org/iosr-jhss/papers/Vol12-issue3/F01233335.pdf](https://iosrjournals.org/iosr-jhss/papers/Vol12-issue3/F01233335.pdf),  
<https://doi.org/10.9790/0837-1233335>. Accessed 14 Oct. 2020.

Neville, Grant. *Kalilah and Dimnah, Or, the Fables of Bidpai*. 1885.

Olivelle, Patrick. *Pañcatantra : The Book of India's Folk Wisdom*. Oxford, Oxford University Press, 2009.

Rushdie, Salman. *The Satanic Verses*. Paw Prints, 2009.

Plaza, Elizbeth. "The Main Features of Children's Literature." *Elizbeth Plaza*, 16 Sept. 2021, [www.nellyplaza.com/the-main-features-of-childrens-literature/](https://www.nellyplaza.com/the-main-features-of-childrens-literature/). Accessed 19 Apr. 2023.



"Panchatantra." *The Spiritual Life*, 9 Aug. 2020, <https://slife.org/panchatantra/> .  
Accessed 20 Apr. 2023.

"Panchatantra." *Wikipedia*, 26 July 2021, <https://en.wikipedia.org/wiki/Panchatantra>.  
Accessed 19 Apr. 2023.

Roy, Arundhati. *The God of Small Things*. 1997. New York, Random House Trade Paperbacks, An Imprint of Random House, A Division of Penguin Random House LLC, 2017.

Ryder, Arthur W. *The Panchatantra*. Editorial: Whitefish, Mont., Kessinger Pub, 2005.---. *Panchatantra*. Delhi, Hind Pocket Books, 1973. Sarma,

Vishnu. *The Panchatantra*. Penguin UK, 31 Aug. 2006.

Sarma, Vishnu. "*The Mongoose and the Baby in the Cradle.*" *Panchatantra*, translated by Arthur W. Ryder, Penguin Classics, 2008, pp. 28-33.

Sattar, Arshia. *The Mouse Merchant*. Penguin UK, 22 May 2015.

Staff, Cscope. "The Panchatantra Tales - Stories That Spell Morals." *Caleidoscope / Indian Culture, Heritage*, 1 July 2019, [www.caleidoscope.in/nostalgiophilia/the-panchatatantra- Tales-stories-that-spell-morals](http://www.caleidoscope.in/nostalgiophilia/the-panchatatantra- Tales-stories-that-spell-morals). Accessed 1 May 2023.

*Translating the "Panchatantra" by Rohini Chowdhury / Jaya's Blog.*  
<http://www.jayabhattacharjirose.com/translating-the-panchatantra-by-rohini-chowdhury/> . Accessed 12 Apr. 2023.

Vas, Luis. *Secrets of Leadership*. Pustak Mahal, 10 Sept. 2002.

W. Norman Brown. "The Pañchatantra in Modern Indian Folklore." *Journal of the American Oriental Society*, vol. 39, 1 Jan. 1919, pp. 1-1,  
<https://doi.org/10.2307/592712>.



Wikipedia contributors. "Panchatantra." *Wikipedia*, May 2023,  
[en.wikipedia.org/wiki/Panchatantra](https://en.wikipedia.org/wiki/Panchatantra).